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VOL. 48—No. 15.

SATURDAY, APRIL 9, 1870.

Price { 4d. Unstamped.
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CRYSTAL PALACE.—THIS DAY.—SATURDAY
CONCERT and AFTERNOON PROMENADE.—LAST but ONE of the
SERIES.—Madame Sineco and Signor Uriol; solo pianoforte, Herr C. Reinecke; piano-forte concerto in C major (Beethoven); overtures, "King Manfred," Reinecke (first time), and "Masaniello," Aubert. Conductor—Mr. MANNS. Admission, Half-a-Crown; Reserved Stalls, 2s. 6d.

ITALIAN OPERA, THEATRE ROYAL, DRURY LANE.

THE SEASON WILL COMMENCE ON SATURDAY, 16TH APRIL, 1870,

WITH

Verdi's Opera, RIGOLETTO.

| | | | | | | | |
|----------------|----|----|----|----|----|----|----------------------------|
| IL DUCA .. | .. | .. | .. | .. | .. | .. | Signor MONGINI. |
| RIGOLETTO .. | .. | .. | .. | .. | .. | .. | Mr. SANTLEY. |
| SPARAFUCILE .. | .. | .. | .. | .. | .. | .. | Signor FOLI. |
| MONTERONE .. | .. | .. | .. | .. | .. | .. | Signor RAGUER. |
| MARULLO .. | .. | .. | .. | .. | .. | .. | Signor ZOBOLL. |
| BORSA .. | .. | .. | .. | .. | .. | .. | Signor ARCHINTI. |
| CERBANO .. | .. | .. | .. | .. | .. | .. | Mr. LYALL. |
| LA CONTESSA .. | .. | .. | .. | .. | .. | .. | Mdlle. BRIANI. |
| GOVANNA .. | .. | .. | .. | .. | .. | .. | Mdlme. CORSI. |
| MADDALENA .. | .. | .. | .. | .. | .. | .. | Mdlme. TREBELLINI-BETTINI. |
| AND | | | | | | | |
| GILDA .. | .. | .. | .. | .. | .. | .. | Mdlle. ILMA DE MURSKA. |

ON MONDAY, 18TH APRIL,

Donizetti's Opera, LUCIA DI LAMMERMOOR.

ON TUESDAY, 19TH APRIL,

Rossini's Opera, IL BARBIERE DI SIVIGLIA.

ON THURSDAY, 21ST APRIL,

Gounod's Opera, FAUST.

ON SATURDAY, 23RD APRIL,

Mozart's Opera, IL FLAUTO MAGICO.

ON MONDAY, 25TH APRIL,

Gounod's Opera, FAUST.

ON TUESDAY, 26TH APRIL,

Verdi's Opera, RIGOLETTO.

ON THURSDAY, 28TH APRIL,

Mozart's Opera, LE NOZZE DI FIGARO.

ON SATURDAY, 30TH APRIL,

Weber's Operetta, in One Act, ABOU HASSAN
(First time on the Italian Stage. The Italian Version by SIGNOR MARCHESI).

ALSO

Mozart's Opera Bouffe, in Two Acts, L'OCA DEL CAIRO

(First Time of Performance in England. The Italian Version by SIGNOR ZAFFIRA).

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Acting Manager .. MR. JARRETT.

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PRESIDENT—THE EARL OF DUDLEY.

PRINCIPAL—PROFESSOR W. STRENDALE BENNETT.

The next PUBLIC REHEARSAL open to Subscribers, Members, and Associates, will take place at the Institution on TUESDAY Morning next, the 12th inst., commencing at Two o'clock, under the direction of Mr. JOHN HULLAH.

The Easter Term will commence on Monday the 25th inst., and terminate on Saturday the 23rd of July.

Candidates for Admission can be examined at the Institution on Thursday, the 21st inst., at Eleven o'clock, and every following Thursday at the same hour.

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MR. ARTHUR SULLIVAN'S Lectures "ON THE THEORY AND PRACTICE OF VOCAL MUSIC" (in continuation of the Course now being delivered), will be given in the Lecture Theatre, South Kensington Museum, on Tuesdays and Fridays, at 11 a.m., commencing on the 26th April. Tickets for the Course of Twelve Lectures, £1 1s.; with Practice, £1 1s. 6d. Single admissions, without Practice, 2s. 6d.

Persons who may wish to attend this Course of Lectures are requested to send their names to the Hon. and Rev. Francis Byng, Treasurer, South Kensington Museum.

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MISS JULIA ELTON will sing Miss KATE WARD'S new song, "THE WEAVER," at St. James's Hall, April 20th.

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MISS LILY SIMESTER and MR. GEORGE PERREN will sing NICOLAI's admired duet, "ONE WORD," at the Manor Rooms, Hackney, May 10th.

REMOVAL.

MRS. RONEY (Miss Helen Hogarth) begs to announce her REMOVAL from Gloucester Crescent, to No. 6, Chalcot Terrace, Regent's Park Road, N.W.

SIGNORINA EMILY TATE has the honour to announce that her THIRD ANNUAL GRAND CONCERT will take place under the Special Patronage of Sir Roderick Murchison, &c., at St. George's Hall, on **TUESDAY, 3rd of May, 1870.** Full particulars will be duly announced. No. 79, Cook's Road, Kennington Park.

MISS LILY SIMESTER will sing BENEDICT'S new song, "LITTLE WILLIE," at Lee, April 13th.

M R. GEORGE PERREN will sing (by desire) ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at Miss Matilda Baxter's Evening Concert, May 6th.

MISS MATILDA BAXTER will perform ASCHER'S brilliant Fantasy, "ALICE," at her Concert, May 6th.

M R. WILFORD MORGAN will (by desire) sing his popular ballad, "MY SWEETHEART WHEN A BOY," on April 6th, at Haberdashers' Hall, and April 20th at St. James's Hall.

MADAME ALICE MANGOLD begs to announce that she will give a RECITAL of PIANOFORTE MUSIC, consisting of Selections from the works of CHOPIN and HENSELT, at the QUEEN'S CONCERT Rooms, Hanover Square, on Saturday Morning, May 25th, on which occasion she will have the assistance of some Celebrated Vocalists. Full particulars will be duly announced.

MADAME ALICE MANGOLD will play "MADAME OURY'S WALTZ," composed by CHOPIN, at her Recital of Pianoforte Music.

MISS AMY PERRY will perform ASCHER'S popular Fantasy, "ALICE," at the Hanover Square Rooms, May 14th.

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M R. HARLEY VINNING is prepared to accept Engagements for Oratorios, Concerts, in Town or Country. For terms, address 128, Regent Street.

M R. ROBERT BERRINGER will play his Grande Valse de Bravoure at Upper Norwood, April 11th.—N.B. Published, price 4s., by DUNCAN DAVISON & CO., 244, Regent Street, W.

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FOR THE PIANOFORTE, BY

WILHELM FRIEDEMANN BACH.

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(IN C MAJOR),

FOR THE PIANOFORTE, BY

WILHELM FRIEDEMANN BACH.

Price 6s. each.

* Both of the above named Fantasias were played for the First Time in Public at the Monday Popular Concerts by Madame ARABELLA GODDARD.

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Composed by WILLIAM NEWTON.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

CRYSTAL PALACE CONCERTS. *

(Concluded from page 226.)

Eleven concerts of the second series have already been given. At the first concert the symphony was Mendelssohn's in A minor (the "Scotch"), of which the performance, under the vigilant direction of Mr. Manns, was wonderful for spirit, precision, light and shade, and uniform correctness. If Mr. Manns depended exclusively upon his symphonies he would almost stand alone among conductors. The opening overture was Beethoven's magnificent *Coriolan*, which, though composed for a tragedy by Herr von Colin, whose patriotic songs are decidedly superior to his tragedies, is still more worthy alliance with the magnificent drama of Shakspere; the second was Weber's fiery and romantic *Euryanthe*. On the same occasion those astonishingly precocious youths, Masters Arthur and Charles Le Jeune, each played, with singular dexterity, a solo on the organ (one of the most defective in existence)—the former giving Mendelssohn's fourth Sonata (in B flat) the latter J. S. Bach's Prelude and Fugue in E flat, known as "St. Ann's," with well merited applause. The second concert began with Mendelssohn's gentle, fresh, and charming overture to the operetta, *Heimkehr aus der Fremde*, composed in 1829 (in his 21st year) for the "silver wedding" of his parents, and ended with that of Mr. Arthur Sullivan to an unpublished opera, *The Sapphire Necklace*, with which, the oftener we hear its overture, the more we are desirous of becoming acquainted. The symphony was Schubert's in C minor—the *Tragische Sinfonie*, composed in 1816, at the age of nineteen—one of the happy findings of Messrs. G. Grove and Arthur Sullivan in the "dark cellar" at Vienna. Of this enough was said on the occasion of its introduction at the Crystal Palace. As a whole, it improves on closer familiarity; and, if the first movement loses a little, the second, third, and fourth as manifestly gain. Nevertheless, we are more and more puzzled to understand Schubert's motive for attaching to his symphony so distinguishing a title—there being literally no element of tragedy in it from one end to another;—and we say this, bearing in mind the very interesting suggestions of "G.," who talks about Schubert and Schumann much as Romeo might have talked about Juliet and Rosaline—Schumann being "G.," Rosaline, Schubert his Juliet. Some parts of the symphony are even comic. At the same concert the solo player was Herr Wilhelmj, the violinist, who, in the late Ernst's elaborate fantasia on airs from Rossini's *Otello*, proved himself an executant of the highest class, and in an arrangement, or rather *derangement*, for his instrument, of a slow movement from Bach's orchestral *Suite* in D, showed that the most skilful of executants may also be the unwise of judges.

At the third concert there was nothing new to speak of, the symphony being Beethoven's No. 8 (in F), the overtures Cherubini's *Anacreon* and Rossini's *Guillaume Tell*—the *Scherzo* and *Trio* from Schumann's "Op. 52" (Overture, Scherzo, and Finale), making up the complement of instrumental music. Why critics, and more especially "G.," will persist in putting the prelude to *Anacreon* at the head of Cherubini's overtures, while *Faniska*, *Les deux Journées* and others are so well known, is a riddle not even easy to solve. Schumann's *Scherzo*, by the way, should never be performed apart from the rest of the work, which is a symphony without a slow movement, just as Mozart's in D, already named, is a symphony without a minuet. Besides this, there is a reference in the trio, on its second appearance, to a theme belonging to the first movement—which, without the context, loses its significance entirely. Though it rarely occurs to us, in writing of the Crystal Palace, to speak of the solo vocal music, which, for the most part, is destitute of research and unfitted for association with the rest, we cannot but mention an *Offertorium* by Schubert, an early work, produced in the same year as the *Erl-König*, which, sung by Miss Edith Wynne, was one of the most engaging features of the programme.

The fourth concert was exclusively dedicated to Mendelssohn, the most important pieces being the overture to *Athalie*, the hymn, "Hear my prayer," and the never-tiring *Lobgesang*. To say anything new about these would demand a fertility of invention to which we can lay no claim. The conspicuous piece at the fifth concert was the *Historical Symphony* of Spohr (in G, "No. 6") an abortive effort to represent, in four successive movements, the styles of Handel and Bach (1720), of Haydn and Mozart (1780), of Beethoven (1810), and of what is somewhat loosely and vaguely denominated "the Modern School" (1840)—in our opinion the most unsuccessful, if at the same time one of the most ambitious attempts of the laborious composer to treat music otherwise than in the abstract. Spohr was a realist—no idealist; and all his endeavours to travel out of his natural domain, the *Weise der Töne*, in Paris, excepted, were fruitless—none more so than the *Historical Symphony*, which, with certain easily appreciated musical beauties to recommend it, is, in a poetical sense, a notorious failure. Of Mozart's fine and too rarely played overture to *Idomeneo*, and Schubert's pretty if somewhat attenuated prelude to *Alfonso und Estrella*, which, at one

time served as the overture to *Rosamunde*—*Rosamunde* having no overture of its own—we need say nothing. On this occasion our excellent English violinist, Mr. Carrodus, played the first movement of Beethoven's Concerto in D, so admirably as to make every one regret that he omitted any part of the work. At the following concert Herr Joachim played, and played, as usual, superbly; although the concerto he selected—that of Herr Max Bruch, originally introduced at the Philharmonic Concerts in London by Herr Ludwig Straus—is by many degrees more pretentious than interesting. Later in the programme, the greatest of violinists made ample amends by his masterly execution of J. S. Bach's Prelude and Fugue in G minor, from the six unaccompanied solo sonatas. Hercules purifying himself on Mount Cetra, and becoming a god, could hardly have found a better illustration. Without having undergone the ordeal of fire, Herr Joachim was himself again. Mozart's superlative overture to *Die Zauberflöte* began, and Mendelssohn's fanciful and delicate *Merentille* ended, the concert, another prominent feature of which was Schubert's unfinished symphony in B minor. The non completion of this last, its wondrous beauty considered, is the greater enigma, inasmuch as its character proclaims it the symphony in which, beyond all others, Schubert, with his peculiar temperament, must have felt most ardent delight. There is, indeed, nothing more thoroughly Schubertian than these fragments—just as there is nothing more Mendelssohnian than the overture to *Melusine*. On the same occasion Miss Edith Wynne sang the great air from *Il Sacrificio d' Abramo* of Cimarosa—one of those genuine Italian masters from whose multifarious compositions Mr. Manns would do well to draw more frequently. At the next concert a by no means satisfactory performance of Beethoven's only oratorio, *Christus am Oelberge* (the *Mount of Olives*), was preceded by an affectedly, so-called, "adagio to," followed by a *scherzo*, from an orchestral *Suite* by Herr Joseph Joachim Raff—as rampant a specimen of "Young Germany" as Herr Rubinstein himself. Mr. Manns, in the programme, attempts to make out a case for Herr J. J. Raff, as he had previously attempted to make out a case for Herr Rubinstein. He tells us that Herr Raff's *Suite* "is in no way an imitation of the ancient *Suite*"—which we can readily believe; but that his "adagietto and *scherzo* breathe entirely the spirit of our time"—to which we can only reply, so much the worse for our time. Further, Mr. Manns hopes to be able to "introduce the whole work in a future series of Saturday Concerts should the result of to-day's performance be satisfactory"; but, as the result was not at all "satisfactory," we are moved to say, emphatically, to the zealous conductor—don't. Some spirited and highly effective organ-playing by Mr. Archer, who chose Mendelssohn's first Sonata (in F minor), and Bach's grand Prelude and Fugue in E minor, the famous, so-called, "Scissars," was a marked feature of the programme. How insignificant by the side of these sounded the music of Herr Raff!

At the eighth concert, which began with Weber's lively overture to *Preciosa*, and terminated with that of Auber to the opera, *La Circassienne* (not one of his happiest), Madame Schumann, in her most vigorous and enthusiastic manner, played her late husband's ingenious but laboured piano-forte concerto in A minor, besides Mendelssohn's *Andante* and *Rondo capriccioso*—so beloved of youthful aspirants. The piece of most importance, however, was Professor Sterndale Bennett's *Symphony* in G minor, composed for the Philharmonic Society six years ago, and now given for the first time at the Crystal Palace. Of this genuine and beautiful work we have spoken more than once. It was welcomed at the Crystal Palace, after a performance creditable alike to Mr. Manns and his orchestra, as it had been welcomed on every previous occasion; and the minuet, which possesses all the "allure" of a timid maiden unconscious of her beauty, and therefore of her fascination, was played twice, by unanimous desire. While we have an Englishman who can write such music we need hardly despair of native art.

At the ninth concert a new overture by Herr Niels Gade, from whom the generous and always hopeful Mendelssohn anticipated so much, and from whom so little of intrinsic value has really come, was introduced; but it is unlikely that *Michael Angelo* will add to Herr Gade's fame. The other overture was Mendelssohn's most Mendelssohnian *Melusine*, which has the disadvantage of being so trying, in certain passages, for the wind instruments especially, that it never can be executed to a nicety. The symphony was Beethoven's No. 4, that ethereal "B flat," to which some dandies would fain allot an inferior place among the glorious "nine," simply because it came between the *Eroica* and the C minor—whereas it is as true "Beethoven" as anything Beethoven ever composed, and contains, among other things, an *adagio* which may be described, without hyperbole, as transcendent.

At the tenth concert Mr. Manns had the courage to bring forth that singular monstrosity, the overture, by Hector Berlioz, entitled *Les Francs Juges*. In a word, this is not music at all, and cannot be criticized as music—despite an elaborate apology put forth in the programme, ending with the subjoined remarkable sentence:—

* From the *Saturday Review*, April 2, 1870.

"The so-called Sonata-Form in which most overtures are cast has here been largely extended, no doubt through the dramatic tendency of the work, a performance of which cannot fail to afford pleasure to all, and instruction to young composers, on account of the great originality with which the author has designed and carried out his interesting tone-picture. [A.M.]"

We had always regarded the "sonata form" as the purest and most symmetrical that music could assume—the form first suggested in the quartets and symphonies of Haydn, further perfected in those of Mozart, and brought to its highest state of development in the sonatas, quartets, and symphonies of Beethoven. If the *France Juges* is an example of this form, we must have been all along mistaken. Haydn's early symphony in C—written before he came to England to compose his twelve grand symphonies for Salomon (1791)*, and in all probability for the exclusive entertainment of Prince Esterhazy—brought back music again, and emboldened people to think that, after all, music was an art like other arts, with rules and so forth. The symphony was played to perfection. The rest of the concert was not so satisfactory. Beethoven's choral setting of Goethe's *Meeresstille*, so like in design to Mendelssohn's orchestral concert-overture, was very imperfectly rendered; nor could we entirely approve of any part of the execution of Mendelssohn's *Walpurgis Night*, except the orchestral introduction, which was played admirably, and the solo voice parts, which we have seldom heard more carefully given than by Miss Julia Elton (contralto), Mr. W. H. Cummings (tenor), and Mr. Lewis Thomas (bass).

The concert on last Saturday was interesting for several reasons. The first piece in the programme was Beethoven's overture to *Leonora*—"No. 1," which might have served all purposes well enough as it stands. Nevertheless, the dissatisfaction of the great master can hardly be source of dissatisfaction to his admirers, seeing that it was the cause of his writing "No. 2" and the magnificent "No. 3"—aye, and "No. 4," in another key, which has really more to do with *Fidelio* than the majority of critics have hitherto chosen to admit. We place little reliance on the belief in some quarters that this overture, instead of being "No. 1," is really "No. 3." As well might the oak be the origin of the acorn, instead of the acorn being the origin of the oak. That the great *Leonora* grew out of the two other overtures in C, it only requires the three to be heard in succession, as Mendelssohn contrived on one occasion at the Leipsic Gewandhaus Concerts, to convince us. At all events let us thank the Crystal Palace musical authorities for occasionally bringing forward "No. 1" and "No. 2," as well as the more familiar "No. 3"—and "No. 4," the popular representative overture to Beethoven's one opera. The symphony at this concert was one by Dr. Ferdinand Hiller, in E minor and major, to which the author has affixed the motto, "*Es muss doch Frühling werden*," from the poet Geibel.† This symphony—a work of remarkable ability—it of no very striking originality—is known not only to German but to London, being dedicated by its composer to the defunct Musical Society of London, at one of whose concerts, in 1865, it was performed under the direction of the late regretted Alfred Mellon—a born English conductor, if there ever was one. Upon the motto, which simply means that Spring must come in season, Mr. Manns, in the programme, builds up what he calls "a poetical illustration of the combat between Winter and Spring"—wholly without the authority of the composer, who in the strongest terms repudiates conventional "programme-music." Dr. Hiller asserts that his symphony is a piece of music which people may interpret as they please; and that if it suggests anything in particular to them he is only too happy. What matters? It is, as we have hinted, a masterly composition; and though the first movement gives us some notion of the overture to Mendelssohn's *Walpurgis Night*, lengthily and indefinitely spun out, the three remaining movements are as genuine and fresh as they are musically charming. The performance was singularly good—so good, indeed, that, on its account alone, we could have forgiven Mr. Manns even a longer "poetical analysis" than he has written. Moreover, the audience, if we may judge by their applause, seemed to like the new symphony; and its reception was of such a nature that it may reasonably be awarded a place in some future programme. Another feature at this concert was Signor Randegger's very impressive dramatic *scena*, "*Medea*," originally produced at the Norwich Festival of 1869, and there admirably sung by Mlle. Tiejens—but now still more admirably sung by Madame Rudersdorff. On this occasion, as at Norwich, the performance of "*Medea*" was directed by the composer himself, and its reception was deservedly enthusiastic. An *Adagio* and *Rondo* for violin and orchestra, composed, and the solo part executed, by Herr Franz Ries, nephew of the late Ferdinand Ries, Beethoven's favourite pupil, call for no especial remark. The overture at the end of the programme was that

to Weber's *Jubel-Cantate*, written for the festivities at Dresden in 1818, to celebrate the fiftieth year of the reign of Frederick August of Saxony. The final theme of this overture is, as all amateurs know, the tune of the Saxon national hymn, which is identical with that of our own "God save the Queen."

Of the vocal music at the Crystal Palace concerts (to which we have here and there referred), it is enough to say that, while good singers are occasionally engaged and good music occasionally produced, it is by no means to be spoken of in the same terms as the instrumental. Criticism apart, however, the Monday Popular Concerts excepted, there are no public entertainments of the kind which promote the cause of legitimate art in anything like so effective a manner as the Saturday performances under the direction of Mr. Manns. In a very short time they will be suspended; and then comes the reign of Italian Operasingers—as if we had not enough of these, at precisely the same period, in the heart of London.

OUR CONTEMPORARIES.

MDLLE. SESSI.

The opinion of the *Pall Mall Gazette* with regard to this young artist is expressed as follows:—

"It was in the *Lucia* of the evening, however, that the interest of the public was above all centred. We have heard so much of Mdlle. Sessi's golden hair, and have been kept so well informed by foreign journals of the excellent qualities of Mdlle. Sessi's voice, that the effect she produced last night, personally and artistically, had nothing in it which could, strictly speaking, be called surprising. We were prepared for a success, and a success was indeed achieved. Mdlle. Sessi's hair is long, plentiful, and beautifully fair, while her voice is extensive, sympathetic, and something more than fair. It is, indeed, a soprano voice of the purest and finest quality; deficient perhaps in power, but certainly not wanting in sweetness. Without following Mdlle. Sessi too closely through the various pieces in which Lucia takes part, we will simply say that she sang the *cavatina* of the first act gracefully, and that she was becomingly sentimental in the well-known duet which closes that act; that she again distinguished herself in the dramatic duet with Ashton, and above all in a well-developed and highly dramatic concerted piece which forms so effective a termination to Act 2; but that it was not until Act 3 that she displayed all her hair, and with it all her power. Not that the force of Mdlle. Sessi resides (Samson-like) in her hair alone; but personal appearance is always something in a *prima donna*, and if the back hair is to be let down at all, it is well, no doubt, it should be bright and beautiful. For this mad scene Mdlle. Sessi had also reserved her voice, which, alike resonant and flexible, seemed to lend itself easily to the feats of 'agility' required by a due performance of the music. In fine the *débutante* made a success. The audience appreciated her, applauded her, and (what is sometimes even more important) appeared to like her."

On the same subject the *Daily Telegraph* says:—

"Nobody acquainted with what goes on in the artistic world of Paris needs information about the antecedents of Mdlle. Mathilde Sessi. How she recently succeeded in making for herself a good position in the French capital, and among those who boast that they are hard to please, is pretty well known. Mdlle. Sessi came to us, therefore, with a certain character to sustain, and with the task before her of having to satisfy decided expectations. Let us say at once that she has done both. Her choice of a work was well advised. *Lucia di Lammermoor* is familiar and popular; its music proved thoroughly adapted to the new-comer's voice and style; and the work secured an incidental advantage which, though trifling, must not be overlooked. The fame of Mdlle. Sessi's hair is nearly as great as that of her voice. In Paris the 'glory' of the young Austrian has not been her least attraction; and who can tell how many in the crowded audience of last night waited impatiently for the mad scene which was to display its full extent? These were not disappointed, if there be anything in luxuriant growth and uncommon length. Mdlle. Sessi's hair is a decided feature in her representation of Donizetti's distraught heroine. As a singer, the *débutante* was not long in finding favour. Her opening phrase was somewhat marred by the nervousness incidental to her position; but towards the end of 'Regnava nel silenzio' it became evident that an artist of no ordinary kind was in presence. Mdlle. Sessi has a pure soprano voice of bright quality, fairly sympathetic, and free from the *vibrato* which constitutes the fashionable vice of singers now-a-days. Moreover, her voice has considerable compass and flexibility. So far the new-comer is well endowed; and of her endowments she appears to have made much, if not the most. Her phrasing affords as little reasonable ground for complaint as do the precision and neatness with which she executes rapid passages. The latter merits were, of course, most evident in the 'mad music,' which was given with a success not unworthy of comparison with that achieved on the same stage by other artists. As regards expressive power, it can hardly be supposed that Mdlle. Sessi has attained her maximum. She has reached just far enough to warrant a hope that she can go further. As an actress, some may hold that Mdlle. Sessi falls short of what she is as a singer. They may say, for example, that

* The year of Mozart's death.

† Who wrote the libretto for Mendelssohn's unfinished *Lorelei*, which Herr Max Bruch had the temerity to set to music.

her features lack mobility; but it can no more be denied that they are always agreeable to look at than that, in other respects, physical disadvantage is amply counterbalanced. It must be said, however, that throughout the scene of the malediction, Mlle. Sessi showed, at most, but a promise of future dramatic excellence. Happily, her career is all before her, and that promise may be fulfilled. The young artist, as we have hinted above, was quite successful in winning the favour of her audience. Called on after each act, she was frequently applauded with an enthusiasm about which there could be no mistake."

LORD DUDLEY AND THE FESTIVALS.

With reference to the letter of Lord Dudley, quoted by us last week, the *Sunday Times* observes:—

"There is nothing whatever of novelty in the above arguments; and to answer them is simply to travel over well-trodden ground. Lord Dudley lays much stress on the fact that the nave of the Cathedral is now used for purposes of worship; and that, during the Festival, worship has to be conducted in the Lady Chapel. Setting aside the obvious reply that a prayer in the Lady Chapel is probably just as efficacious as one in the nave, we are ready to grant that, under certain conditions, Lord Dudley's argument would have cogency. Undoubtedly, the first use of a cathedral is for worship; and to that use everything else is bound to give way. If, therefore, such crowds attended the daily services of Worcester Cathedral that only the spacious nave could hold them, the Festivals could not take place with propriety. But what are the facts? Does not every one acquainted with cathedral towns know that the average attendance at a week-day service is ridiculously small, and that nine cathedral congregations out of ten might easily find accommodation in a side chapel? This being the case, we entirely fail to see the least cogency in the first portion of Lord Dudley's letter. The noble earl talks much about 'desecration'; but before admitting his assertions we should like to have the word 'desecration' authoritatively defined. The Pharisees used to employ the word largely, and we all know that their notion of its meaning and that of the Founder of Christianity differed widely. In justice to Lord Dudley let us observe that he seems conscious of the weakness of this part of his case, and grants that it is possible for good men to believe, without thereby incurring reproach, that the Festivals do not desecrate the church. Here, then, we have a mere question of opinion which can be set aside.

"We now come to Lord Dudley's remarks upon the future prospects of the Charity in the event of no more festivals being held. On this point Lord Dudley is so sanguine that we must credit him with firm faith in the disinterested goodness of humanity. He believes that benevolent Samaritans would flock to Worcester from all parts of the country to attend an ordinary cathedral service (with an augmented choir), and to have the pleasure of dropping sovereigns into a plate. It grieves us to say it, but we know, and our readers know, that not even benevolent Samaritans would do anything of the kind. The service-festival would dwindle down to the level of an ordinary charity sermon, and the outermost ripple of the commotion made by it would not extend beyond the municipal bounds of Worcester. But Lord Dudley goes on to say that the Charity is well off for funds. We are glad to hear it, because it shows the efficacy of the present system. But will Lord Dudley pretend that the Charity is doing all that needs to be done? Are there no widows and orphans in the three dioceses whose pittance is too small, or who have not yet had their claims considered? If there are, let Lord Dudley agitate for a more liberal expenditure; and very soon, we opine, the plethora of wealth to which he refers would be relieved."

THE HUNGARIAN CONCERTO.

Apropos of Herr Joachim's work as played at the Philharmonic Concert, we read in the *Pall Mall Gazette*:—

"Formed upon the largest scale, this work is one of large pretence; but pretence goes not very far beyond actual achievement. Herr Joachim's design is obvious. Besides the production of a work cast in the highest artistic form, he sought to give a national colouring to his music, and at the same time to afford opportunity for a unique display of virtuosity. At least two of these three objects are fully secured. The virtuosity necessary to an adequate performance of the concerto is such that Herr Joachim has, and is likely to have, a monopoly of the work. Every conceivable device calculated to test a violinist's powers to the severest degree is crowded into Herr Joachim's music. The composer might call his work *Ne Plus Ultra* without fear of a *Plus Ultra* to follow. As regards the national colour of the concerto we are quite prepared to believe in its truthfulness. That Herr Joachim could invent such peculiar scales, and such strange melodic forms, or that he would do so if he could, is improbable, to say the least. Whatever may be the shortcomings of the work, apart from these things, there can be no doubt that these things help to make amends. The first movement, for example, is developed at too great length; but interest in it is kept up by astounding difficulty and peculiar themes, as well as by merits of a higher order. That more exalted qualities are not at all few let Mr. Macfarren witness: 'Rare indeed are the works, even of the magnitude of this, whence so many distinct themes might be quoted, each of which is characteristic, each attractive, and each has a special beauty of its own. The setting forth of these manifold ideas is masterly, and imagination is equally evinced with scholarship in their diversified elaboration.'

This is high praise, but critics who do not go so far as the analyst must admit praise to be deserved. They cannot deny, for example, the melodic beauty of the romance, the sustained animation of the *finale*, and the masterly use of the orchestra best exemplified in the extended introduction to the first solo. These things are sufficient to secure for Herr Joachim's work more than ordinary respect. Their chief reflex action, however, is towards Herr Joachim himself. The concerto must remain, for the most part, a curiosity; but the composer may be expected to produce music which shall have a current value. At all events, his gifts are beyond dispute. Herr Joachim's performance was wonderful even to those least acquainted with the difficulties overcome, and it will stand out from among the achievements of the season as a thing altogether unique."

SIGNOR VIANESI.

The *Pall Mall Gazette* speaks as follows of the new *chef d'orchestre* at the Royal Italian Opera:—

"Of the new conductor, Signor Vianesi, we have nothing to say, except that he comes from St. Petersburg, the orchestra of which capital (as of several other capitals in Europe) is declared (by the inhabitants) to be the finest in the world. In any case, Signor Vianesi is not out of place at the Royal Italian Opera, where he has, under his guidance, an orchestra worthy of any conductor. Of course, a St. Petersburg *chef d'orchestre* knows how to conduct the music of *Lucia*, and equally of course a Covent Garden band knows how to execute it."

NEW PHILHARMONIC CONCERTS.

The second New Philharmonic concert took place in St. James's Hall, on Wednesday evening, when the following was the programme:—

PART I.

| | | | | | | |
|---|-----|-----|-----|-----|-----|------------|
| Overture (<i>Im Italienischen Style</i>) | ... | ... | ... | ... | ... | Schubert. |
| Concerto, in A minor, for violin and orchestra—violin, Madame Norman-Neruda | ... | ... | ... | ... | ... | Viotti. |
| Recit. ed Aria, "Quando miro"—Mdme. Patey | ... | ... | ... | ... | ... | Mozart. |
| Symphony in A, No. 7 | ... | ... | ... | ... | ... | Beethoven. |

PART II.

| | | | | | | |
|--|-----|-----|-----|-----|-----|-------------|
| Concerto, in D minor, for pianoforte and orchestra—pianoforte, Herr Reinecke | ... | ... | ... | ... | ... | Mozart. |
| Aria, "Ah s'estinto"—Madame Patey | ... | ... | ... | ... | ... | Mercadante. |
| Solo, Fugue, Gigue, and Courante—violin, Mdme. Norman-Neruda | ... | ... | ... | ... | ... | Rust. |
| Overture (<i>Abou Hassan</i>) | ... | ... | ... | ... | ... | Weber. |

The overture by Schubert, *Im Italienischen Style*, pleased Dr. Wylde's audience, no less than it had already pleased the audience of the Crystal Palace Concerts, when performed under the direction of Mr. Manns. The symphony in A major was, of course, the feature of the evening. The violin concerto served to introduce Madame Norman-Neruda to the New Philharmonic audience. Her execution of this, as well as of prelude by Rust (a rusty old German composer), was extraordianry.

Herr Reinecke (conductor of the celebrated Gewandhaus Concerts at Leipzig) gave the pianoforte concerto in a style which must have charmed every lover of Mozart's music. The cadenzas introduced were models of what such impromptu displays should be—in keeping with the author, yet withal brilliant and effective. The vocal music introduced by Madame Patey was much applauded. Dr. Wylde conducted the orchestra; and Herr Ganz, accompanied Madame Neruda's solo on the pianoforte.

CRYSTAL PALACE.—GOOD FRIDAY.

Good Friday will this year present unusual attractions at the Crystal Palace. In addition to the concert, the entire series of fountains will be played. Howes & Cushing's zoological collection, including their cleverly-trained wolves, horses, monkeys, &c., will be located on the grand centre walk. The grand concert, which takes place on the Handel Orchestra at half-past three, conducted by Mr. Manns, comprises an unusual array of talent. The following are the principal artists:—Madame Rudersdorff, Mdile. Carola, Madame Florence Lancia, Mdile. Drasdi, Mr. Vernon Rigby, Signor Uri, Signor Foli, Mr. Aynsley Cook, Mr. Thos. Harper, &c. Besides the band of the Company, the band of the Royal Artillery (conducted by Mr. J. Smyth) will take part, and will also play selections of sacred music from two o'clock. Special arrangements have been made to run trains as often as required throughout the day. The Palace will be open for admission from nine in the morning till nine at night. It has been mentioned that the directors contemplated the addition of fresh and salt water aquaria on a complete scale. It has been decided to establish the series adjacent to the Tropical Department, leading to the Conservatories and Orangery, thus forming an unrivalled promenade upwards of eight hundred feet in extent. These aquaria will be open to the public by the end of March next year.

MONDAY POPULAR CONCERTS.

On Monday week the following was the programme:—

PART I.

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|---|-----|-----|-----|-----|-----|------------|
| Quartet, in E flat, Op. 47, for pianoforte violin, viola, and violoncello—Madame Schumann, MM Joachim, Strauss, and Patti | ... | ... | ... | ... | ... | Schumann. |
| Song—Miss Annie Sinclair | ... | ... | ... | ... | ... | Schubert. |
| Variations, in C minor, Op. 36, for pianoforte alone—Madame Schumann | ... | ... | ... | ... | ... | Beethoven. |

PART II.

| | | | | | | |
|--|-----|-----|-----|-----|-----|--------------|
| Serenade Trio, for violin, viola, and violoncello—MM. Joachim, Strauss, and Patti | ... | ... | ... | ... | ... | Beethoven. |
| Song—Miss Annie Sinclair | ... | ... | ... | ... | ... | Mendelssohn. |
| Double Quartet, for four violins, two violas, and two violoncellos—MM. Joachim, L. Ries, Politzer, Wiener, Strauss, Zerbini, Paepe and Patti | ... | ... | ... | ... | ... | Spoerh. |

We are not disposed to discuss once more the much contested merits and demerits of Schumann's quartet. Most amateurs have, by this time, made up their minds about it, and while some reverence the work as an inspiration, others regard it as simply pretentious. Both parties, however, must agree that the quartet should have an occasional hearing, and that it should be heard with the attention due to an important work by a remarkable composer. On Monday Schumann had an advantage in his executants, who left nothing to desire by way of completing a perfect interpretation. How many converts were made from doubt to belief is a matter for conjecture. Madame Schumann's performance of Beethoven's variations was just what those who know her powers may easily imagine. The lady has her own way of doing things, and, supported by the hearty applause of an admiring public, she need not trouble to change it. On this occasion there could be no doubt that her energetic playing delighted the audience. Beethoven's serenade trio is so familiar to the Monday Popular *habitués* that we need not stop to say a word about it. The light and graceful music was heard with as much pleasure as ever, and had a rendering absolutely without flaw. Spohr's double quartet constituted the most important feature in the programme. It is a work which justifies the lavish praises even of the composer's warmest friends. We note in its regular construction, pleasing themes, developed with masterly ease and effect, and an imaginativeness of the very highest order. Spohr has handled his two quartets very happily; they dovetail into each other, while each fulfills an individual purpose, after a fashion that must always command admiration. We shall be glad to hear this beautiful work again, and as often as the director can make it convenient. Miss Annie Sinclair delivered her songs with a fair degree of taste and skill.

At the concert on Saturday afternoon, Madame Schumann played Beethoven's sonata in E (Op. 109), besides joining Herr Joachim and Signor Patti in the same composer's D major trio (Op. 70). Herr Joachim gave the much too frequently heard *Romance* in G; and, being encored, substituted the much too frequently heard *Romance* in F. The last instrumental piece was the string quintet in C (MM. Joachim, Ries, Strauss, Zerbini, and Patti). Miss Blanche Cole was the singer; and the concert being intended to celebrate the centenary of Beethoven's birth, the songs, like all the rest, were selected from his works.

ROTTERDAM.—A Symphony by Herr Bargiel was very favourably received at the sixth concert of the *Eruditio Musica* Society.

DARMSTADT.—A comic opera—by Herr Steinhart—entitled *Hero und Leander*, is announced for production. It has already been successfully performed in Magdeburg.

STETTIN.—Among the most noticeable events of the season just concluded may be mentioned the visit of Herr Joachim, who, as usual, delighted and astonished his audience; the performances of the Florentine Quartet; the pianoforte playing of Madle. Laura Kahrer, a fair young prodigy of fourteen; and the execution of Mendelssohn's *Elijah* and Handel's *Messiah*, by the Musical Union.

LEIPZIG.—The programme of the last Gewandhaus Concert this season contained the following works:—“Requiem aeternam,” from Cherubini's *Requiem* (in memory of Ignatius Moscheles); overture to *Medea*, Cherubini; air from *Euryanthe*, C. M. von Weber (sung by Herr Max Stägemann, from the Theatre Royal, Hanover); “Mirjam's Siegesgesang,” for soprano solo and chorus, Franz Schubert (scored by Franz Lachner); the solo sung, for the first time, by Madme. Peschka-Leutner; and Symphony, “An die Freude,” in D minor, Op. 9 (L. van Beethoven), the solos sung by Mad. Peschka-Leutner, Madle. Minna Borée, Herren Rebling and Stägemann.—A rich merchant, Pierre Louis Sellier, has bequeathed 1,000 thalers to the Musicians' Pension Fund, and 600 to the Conservatory of Music.

PHILHARMONIC SOCIETY.

The following programme was gone through at this society's second concert in St. James's Hall, on Wednesday week:—

PART I.

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|---|-----|-----|-----|-----|-----|--------------|
| Symphony in D | ... | ... | ... | ... | ... | Mozart. |
| Recit, “Sposa, Euridice” (<i>Orfeo</i>)—Madame Osborne Williams | ... | ... | ... | ... | ... | Gluck. |
| Aria, “Che farò” (<i>Orfeo</i>)—Madame Osborne Williams | ... | ... | ... | ... | ... | Gluck. |
| Concerto in D minor for violin—Herr Joachim | ... | ... | ... | ... | ... | Joachim. |
| Recit, “And God said, Let the waters” (<i>Creation</i>)—Miss Katharine Poyntz | ... | ... | ... | ... | ... | Haydn. |
| Air, “On mighty pens uplifted soars” (<i>Creation</i>)—Miss Katharine Poyntz | ... | ... | ... | ... | ... | Haydn. |
| Overture, “Ruy Blas” | ... | ... | ... | ... | ... | Mendelssohn. |

PART II.

| | | | | | | |
|--|-----|-----|-----|-----|-----|------------------|
| Symphony in F (No. 8) | ... | ... | ... | ... | ... | Beethoven. |
| Two-part song, “Autumn Song,” Op. 63 (No. 4)—Miss Katharine Poyntz and Madame Osborne Williams | ... | ... | ... | ... | ... | Mendelssohn. |
| Overture, “Chevy Chase” | ... | ... | ... | ... | ... | G. A. Macfarren. |

Mozart's symphony in D is one of the works written at the request—which, to the composer's filial nature, was the command—of an exacting father. At Vienna, in 1782, Mozart had but recently established himself in what seemed a hopeful position; and he was in love. No wonder, then, that the symphony is so bright and joyous that it seems to bubble over with pleasurable excitement, or that it communicates the same feeling to all who hear it. Criticism of a work so well known would be out of place; and we have only to say that it was admirably played and heartily enjoyed. Herr Joachim's violin concerto, “in the Hungarian manner,” had only twice before been given in London, and then, for reasons obvious enough to those who know it, by the composer himself. Herr Joachim was again the soloist, and we can hardly find laudation strong enough to be worthy his marvellous performance. The music seems written as if in an attempt to exhaust the inexhaustible powers of the violin, and hence the opportunity for a display of skill astonishing even to those best acquainted with Herr Joachim's capacity. Whether it was pathetic melody, *bravura* passages which seemed to fly all over the instrument, double stopping of the most intricate nature, or octaves at first sight impossible, the great violinist was never at a loss, never even laboured at his task. As an exhibition of virtuosity nothing could be more perfect. With regard to the concerto itself, we are hardly in a position to adjudge its merits. Herr Joachim's plan compelled him to work according to the characteristics of Hungarian music, and, till we know exactly what those characteristics are, we cannot tell how far they influenced him. If, therefore, there be anything in the concerto peculiar or seemingly without purpose, it is only fair to the composer to ascertain whether he or the “Hungarian manner” is answerable. But, putting all this on one side, we have, happily, plenty left to admire which needs no special knowledge for its admiration. There is, for example, the grand “*Tutti*” at the opening of the work; the lovely strain that now and then breaks the impetuosity of the first movement; the charming romance, “so full of character and beauty that it might well become a national song;” and much of a *finale* wherein we are conscious that nationality is fully and vigorously expressed. We regret, in view of these things, that nobody but Herr Joachim is likely to play the concerto, and hope that a composer so able will devote himself to music more practicable. It can hardly be requisite to state that Herr Joachim was applauded as he deserved. Mendelssohn's overture, always welcome, had an encore not only warranted by the music, but by one of the best performances we can remember. The vigour and precision with which it was given may claim the highest praise. Beethoven's symphony was also well played. In point of fact, Mr. Cusins's orchestra now bids fair speedily to be worthy the distinguished society with which it is connected—a result due not only to the individual capacity of the members, but also to the talent of their conductor. *Chevy Chase* is a work which does honour to English art. By-the-bye, may we suggest to the directors that, when next they select an English composition of importance, it will be quite pardonable in them to indulge a little national pride, and place the work elsewhere than at the fag-end of the programme? Miss Katharine Poyntz and Madame Osborne Williams were both received with favour.

LIEGE.—The Russian violin virtuoso, Besekirsky, played recently at a concert given by the Philharmonic Society, and created a favourable impression both as a player and as a composer.

VIENNA.—Herr G. Preyer, *Capellmeister* at the Cathedral, has just received the Commander's Cross of the Papal Order of St. Sylvester, in recognition for his efforts to improve Church music.

ROYAL ITALIAN OPERA.

The directors followed up the production of *Mdlle. Sessi* on the opening night by playing *Les Huguenots* on Saturday, in order that Herr Wachtel might appear as Raoul, for the first time in England. This is vigorous work; and shows pretty clearly that Covent Garden means to make an impression while yet it has everything its own way. The public are not likely to grumble in consequence, for they will reap advantage, whatever may be the resultant good or ill fortune of the house. There was a crowded audience to hear the second, and, as not a few think, the greatest of the triad of great works which, written in Meyerbeer's prime, will carry Meyerbeer's name down to posterity.

Mdlle. Tietjens made her first appearance for the season in the part of Valentine, and was received with a warmth which showed that her past services are by no means forgotten. We need not enlarge, for the hundredth time, upon the merits of a representation, in some respects unapproached. Suffice it to say, that Mdlle. Tietjens was equal to the demand upon her vocal and dramatic powers, particularly in the great duet with Raoul. Whether stimulated or not by the vigour of her playmate, she has rarely sung the music with more energy, or given a more notable impersonation of a heroine whose love was even unto death. That the situation demands ability of no common order our readers well know; in point of fact, it is a situation so exacting as never to be wholly satisfied; but the Valentine of Mdlle. Tietjens was that of a great artist, who can perhaps, more nearly than any other, fulfil the requirements of the trying rôle. Urbino's music was sung by Mdlle. Scalchi so as to win the favour of the audience. The first few bars of "Nobles seigneurs, salut," showed that this rising contralto is quite prepared to follow up her last year's success. Much was expected from Herr Wachtel's Raoul—that is to say, much of a vocal character; for, with an audience accustomed to the *Riou* of Signor Mario, dramatic success in the part could hardly be anticipated. On the whole, however, there was reason for regarding Herr Wachtel's performance hopefully. The music demands plenty of energy and plenty of voice, requirements which, everybody knows, can easily be met by the German tenor. So far Herr Wachtel was Raoul beyond reproach. In the duet scene he fairly shouted down his six companions, and finished by delivering the high C with immense power. Throughout the great duet he in all respects reflected the muscular character of the performance, and conveyed the impression that, if anybody could deliver a more resonant B flat than Mdlle. Tietjens, or escape from her detaining arms, it was Herr Wachtel. Apart from this energy of voice and action, Herr Wachtel failed to satisfy our ideal of the gallant Protestant gentleman. He wanted a high and chivalrous bearing, and that gentleness which knows when to make any way for firmness and strength—qualities by no means strangers to the boards on which he appeared. Herr Wachtel was frequently applauded, and, at the close of the duet, was, in company with Mdlle. Tietjens, called before the curtain. Signor Bagaglio's Marcel was much the same as last season, that is to say, it lacked the bluff heartiness of the faithful soldier; while, on the other hand, the music was well sung. M. Petit's fine voice appeared to advantage in the part of St. Bris, and Signor Cotogni made a good impression as Nevers; especially in the scene where he learns the designs of the Catholic nobles. Against either band or chorus nothing important can be said; and much of the excellence of both, as of the performance generally, was due to Signor Vianesi's careful conducting. The *mise-en-scène* was not less effective than heretofore.

AMSTERDAM.—Herr Bruch's Symphony in E flat major was lately performed at a concert, but did not create a particularly favourable impression.

DRESDEN.—The following is a translation of an article which appeared recently in a Dresden paper:—

"Herr Charles Oberthür, principal professor of the harp at the London Academy of Music, gave, on the 4th March, a musical *soirée* in the Hôtel de Saxe, and the partiality felt for his poetic instrument attracted a numerous audience, though the season was just drawing to a close. Herr Oberthür began by playing, in conjunction with Herren Medefind and Böckmann, a grand trio for harp, violin, and violoncello. He then gave two solos for the harp; after that he took part in a duet for harp and piano, all these pieces being of his own composition; and, lastly, executed a fantasia by Parish Alvars. He displayed in every instance a great amount of virtuosity and great taste of style, a very gentle *piano* being a noticeable feature in the latter, on account of its pleasing effect. In addition to the gentleman mentioned above, the concert-giver was assisted by Mdlle. Marie Wieck and Mdlle. Theofora Schmidt. The former gave evidence of her powers of execution by the perfection with which she performed several small pianoforte pieces; while Mdlle. Schmidt, in an air by Spohr, and songs by Schubert, Schumann, and Lassen, proved that she possessed, especially in the higher register, a very pleasing voice, pure intonation, and clear pronunciation; greater warmth and more vivacity are qualities she will probably acquire in due time."

EARL DUDLEY v. THE WORCESTER FESTIVAL.

(From the "Birmingham Post".)

It is, generally speaking, an impolitic as well as an ungracious act to look a gift horse in the mouth, but when a hostile rider is in the saddle, no one can reasonably be blamed for declining to receive the animal into stable. No apology, therefore, is needed for the very emphatic refusal, by the city and county of Worcester, of the Earl of Dudley's offer of assistance in the Cathedral restoration work, seeing that the offer was saddled with conditions at once distasteful to the feelings and compromising to the independence of the recipients. Lord Dudley, it will be remembered, proposed to present the sum of £10,000 to the Dean and Chapter of Worcester, for the purpose of completing the restoration of the Cathedral, subject to the condition that the restored edifice should no longer be used for those Triennial Festival performances which have now been associated with its history for a period of nearly a hundred and fifty years. The money, of course, would have been acceptable enough in the present exhausted state of the Cathedral fund; but the inhabitants were not willing to barter away, even for £10,000, the pleasure and privilege of celebrating in the only local building adapted to the purpose, a Festival which has rendered, and is still capable of rendering, so much good service, both to musical art and charity. At a large and influential meeting of the city and county, convened for the purpose of considering the offer, it was almost unanimously condemned and a memorial to the Dean and Chapter was adopted, praying that the Musical Festival might be continued, as in time past, and urging on the Cathedral dignitaries not to allow themselves to be influenced by Lord Dudley's proposal. The expression of public opinion on this question has been so nearly unanimous in the diocese that the answer of the Dean and Chapter may be regarded as a foregone conclusion; and by withdrawing his offer, therefore, the noble Earl is but forestalling its formal rejection. We wish we could describe his new overtures as more satisfactory. He proposes now to divide his £10,000 between the Cathedral and the Charity for which the Festival is held, conditional upon a like sum being raised by the city and county for the edifice only; but in the event of this arrangement not being successfully carried out within the prescribed time, the inhabitants are to bind themselves to offer no more opposition to his original proposal. This plausible scheme seems to us to unite with the objectionable features of the first, others even more offensive; for while it still contemplates the abolition of the Festival as a penalty in reserve, it answers the protest of the inhabitants against that step with a challenge to measure purses with their wealthy patron. It professes to meet the objection aroused by the first offer, but touches only the pecuniary side of the question. Even if it fulfilled all that Lord Dudley apparently contemplates, it would be no substitute for the Festival it is intended to replace, in respect to social influence, pleasure-giving power, or advantage to musical art; for it involves no provision for the continuance of those triennial celebrations which contribute so largely to the prestige and hospitable opportunities of the faithful city. We do not care to discuss Lord Dudley's views as to the propriety or impropriety of sacred musical performances in a cathedral; they are quite beside the matter at issue, which is simply whether the opinions of an individual, or those of the community at large, are to regulate the uses of the building. If the Earl is really anxious to contribute to the restoration of the Cathedral, he should do so freely and unconditionally, and not make his donation the price of a sacrifice on the part of the great majority of the local residents. He should remember that *noblesse oblige*, and that such huckstering is unworthy both of his rank and of the cause he proposes to serve.

To Dr. Abraham Sadoke Silent.

DEAR SILENT.—Old fogies often talk of the decline of the drama, and say that nobody cares nowadays to spend an evening at the theatre. But somebody must entertain a different opinion, or we should not find put forward such intelligence as this:—

"NEW THEATRES.—In addition to the theatre now building in the Strand we hear the Coliseum will be opened as an opera, and be connected with the Metropolitan Railway. A theatre and winter-garden will shortly be constructed on the site of Saville House, and we believe that a new theatre is in progress of erection in Sloane Square, to meet the wants dramatic of the playgoers in Belgravia."

There is over thirty theatres open now in London, and over forty music-halls where performers, of some sort, come nightly on the stage. Yet Belgravia "wants" a theatre, at least so we are informed, and Leicester Square another, at least so we may infer that the designer doubtless thinks. Well, the more the merrier—at any rate we will hope so. But for this place or the other "wanting" a new playhouse, convenient to itself, we fear such multiplication may prove to be vexation, not merely to the managers but the playgoers as well. Centralize your actors, and you get your plays well acted, and your theatres will pay: but if you scatter them about in Brixton and Belgravia, in Kensington and Kennington, in Hampstead and in Houndsditch, your stars will be dispersed, and haply cease to shine, and your taste for things theatrical will daily grow debased. Yours in the spirit(s). *Punch.*

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

SATURDAY POPULAR CONCERTS.
LAST MORNING PERFORMANCE
OF THE SEASON,
THIS DAY (SATURDAY), APRIL 9TH, 1870,
To Commence at Three o'clock precisely.

Programme.

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| QUARTET, in B minor, Op. 3, No. 3, for Pianoforte, Violin, Viola, and Violoncello—MM. CHARLES HALLE, JOACHIM, STRAUSS, and PIATTI | Mendelssohn. |
| SONG, "Old German Spring Song"—MISS SINCLAIR | " |
| VARIATIONS on an original Air in F, Op. 34, for Pianoforte alone—MR. CHARLES HALLE | Beethoven. |
| SONATA, "Il Trillo del Diavolo," for Violin, with Pianoforte Accompaniment—Herr JOACHIM | Tartini. |
| SONG, "Pack clouds away"—MISS SINCLAIR | Macfarren. |
| OTET, in F, Op. 168, for two Violins, Viola, Violoncello, Double Bass, Clarinet, French Horn, and Bassoon—MM. JOACHIM, L. RIES, STRAUSS, LARAZUS, PAQUIS, HUTCHINGS, REYNOLDS, and PIATTI | Schubert. |
| Conductor | MR. ZERBINI. |

THE LAST CONCERT OF THE SEASON
WILL TAKE PLACE ON
MONDAY EVENING, APRIL 11TH, 1870,
To commence at Eight o'clock precisely.

THE DIRECTOR'S BENEFIT.

Programme.

PART I.

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| CHORALE and VARIATIONS, for Organ—Master CHARLES LE JEUNE | H. Smart. |
| QUINTET, in B flat, Op. 87, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, STRAUSS, ZERBINI, and PIATTI | Mendelssohn. |
| SONG, "Ave Maria"—MISS EDITH WYNNE | Cherubini. |
| HARPSICHORD LESSONS, for Pianoforte—MR. CHARLES HALLE | Scarلاتti. |
| ROMANCE SANS PAROLES, for Violoncello, with Pianoforte Accompaniment—SIGNOR PIATTI | Mendelssohn. |
| SONG, "The Maiden's Dream"—MISS EDITH WYNNE | Benedict. |
| SCHERZO, in B flat minor, for Pianoforte alone—Madame SCHUMANN | Chopin. |

PART II.

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| RECITATIVE and ADAGIO (from 6th Concerto) for Violin, with Pianoforte Accompaniment (by desire)—Herr JOACHIM | Spohr. |
| VARIATIONS on "See the conquering hero comes," for Pianoforte and Vi-olonecito—MM. PAUER and PIATTI | Beethoven. |
| SONG, "Orpheus with his lute"—MISS EDITH WYNNE | Sullivan. |
| CONCERTO, in C major, for three Pianofortes, with Quartet Accompaniment—Madame SCHUMANN, MM. CHARLES HALLE and PAUER | Bach. |

Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be had of AUSTIN, 28, Piccadilly; KEITH, PROWSE, & CO., 48, Cheapside; HAYS, Royal Exchange Buildings; R. W. OLLIVIER, 19, Old Bond Street; and of CHAPPELL & CO., 56, New Bond Street.

BIRTH.

On the 3rd inst., at 15, Queen Anne Street, Cavendish Square, the wife of WILHELM GANZ, Esq., of a daughter.

NOTICE.

Owing to a press of matter we are obliged to hold over our notice of one of the chief musical events of the season—the performance of Bach's "Passions-Musik," in Exeter Hall, on Wednesday evening. Full particulars of this interesting revival will be given next week.

It is requested that Advertisements may be sent not later than Thursday; otherwise they will be too late for insertion.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, APRIL 9, 1870.

LORD DUDLEY'S STRATEGY.

THE noble enemy of our oldest musical Festival could hardly have reckoned upon the actual result of his attempt to bribe the Dean and Chapter of Worcester. He ought to know something about the power of money; and it is very natural that he should form an exaggerated estimate of what gold can do. But Lord Dudley has now discovered that a long purse cannot always force its way through the world, as might a burly ruffian through a crowd of women and children. What effect the famous 10,000 sovereigns have had upon the Dean and Chapter we do not yet know; but on all sides else they have stirred up most formidable opposition. How the city and county, led on by Sir John Pakington, have put themselves in array against the Earl and his gold, our readers well know. But we have this week to report an expression of opinion which crowns the opposition, and makes it irresistible. Birmingham, the largest town in the diocese of Worcester, has spoken, through its musical representatives, and, with almost unanimous voice, has condemned Lord Dudley's proposal. Here is a report of certain proceedings at the last meeting of the Birmingham Festival Committee:—

"Mr. Richard Peyton, said he had received a communication from Worcester in reference to the Festivals being held in Worcester Cathedral. He had been requested to lay the following memorial before the Birmingham Festival Committee and other influential persons:—

"To the Very Reverend the Dean and Chapter of Worcester Cathedral.

"Gentlemen.—We, the undersigned residents in the city and county of Worcester, request your careful consideration of this memorial, adopted at a public meeting, convened and presided over by the Mayor, in compliance with a requisition numerously and influentially signed.

"We have heard with regret that a large sum of money has been offered towards completing the restoration of your Cathedral, on condition that if you accept it you shall hereafter refuse the use of the Cathedral for musical Festivals by which, for nearly a century and a half, charity and devotional feeling have been alike promoted.

"We pray you to act in this matter as you and your predecessors have for that long period acted.

"We know of no sufficient reasons for putting an end to these ancient Festivals. We are aware that, from time to time, other opinions on this subject have been avowed, and we regard them with that respect to which all conscientious feelings are entitled.

"But we cannot admit that consecrated buildings are not the most fitting and appropriate for the celebration of the solemn and devotional compositions by which these meetings of the Three Choirs have always been distinguished.

"We sincerely desire that they should be conducted with due reverence and propriety, and we believe that when so conducted, they not only aid the cause of charity and tend to the cultivation of the highest and most Divine form of musical art, but that the moral effect is elevating and beneficial.

"We are, therefore, of opinion, while we share your anxiety to complete the restoration of the beautiful temple committed to your care, that an institution so ancient, so popular, and so good ought not to be abandoned; and, above all, we deprecate an unfavourable decision on your part on any other ground than deference to a manifest preponderance of public opinion.

"We hope you will seriously consider that the views we have thus expressed are widely entertained by your neighbours in town and country, and we respectfully and earnestly beg you to decline the proposal you have received."

"Mr. Peyton said they asked an expression of opinion in their favour from the gentlemen who managed the Birmingham Festivals. He had, therefore, the following resolution to propose:—That this Committee, being of opinion that music of a sacred and devotional character may be suitably performed in sacred buildings, and being at the same time desirous of expressing their appreciation of, and sympathy with, the long continued exertions made by the promoters of the Worcester Festivals in the furtherance of art and in the cause of charity, desires to unite with the memorialists of Worcester and the neighbourhood in respectfully urging upon the Dean and Chapter the arguments em-

bodied in the memorial now presented for consideration.' No doubt all the members of the Committee were aware of the offer of Lord Dudley. He thought they should sympathize with those who wished to carry on those Festivals in Worcester as in Hereford, Birmingham, and Gloucester. The offer of Lord Dudley did not apply to the object for which the efforts were made—namely, for the widows and the orphans of the clergy.

"Alderman Brinsley did not think such a resolution should emanate from that meeting. He thought Birmingham ought to have nothing to do with Worcester. He should certainly vote against the resolution.

"The Chairman seconded the resolution. He could not agree with the views of Alderman Brinsley. They must not shut their eyes to the fact that if the result should be that the Festival could no longer be held at Worcester it would disorganize the whole arrangements of the Three Choirs that it would be no longer held in Gloucester. It would not end at Worcester, but would go on to Hereford, and would be a serious matter to the organization of the Festival here, because they mutually helped each other, and so of course they had their fullest sympathy. He should be as sorry to see those Festivals given up as he would to see theirs given up, because he could not help feeling that before Sir Michael Costa was at the head of the Sacred Harmonic Society, or the Birmingham Choral Society existed, the Festival of the Three Choirs were well known, and were almost the only Festivals of that character in the kingdom. They have been in the face of the public for the last 100 years. If they could not look to a body like the Birmingham Festival Choral Committee to strengthen their hands he did not know where they were to look for sympathy and help. He felt very strongly in the matter, and recommended the resolution for adoption.

"Dr. Sebastian Evans reminded the meeting that Worcester Cathedral was their cathedral. Birmingham was the largest town in the diocese, so they, at all events, could very justly claim some right in deciding to what use the Cathedral should be put. He supported the resolution.

"Sir Michael Costa supported the motion. It would be a great pity to do away with the Festivals at Worcester. Earl Dudley wanted to restore the Church, but he had forgot the Charity. If he had been kind enough to give them another Town Hall like Birmingham, then they might have done without the Cathedral, but he did not propose to do this. He had great sympathy with those Festivals. They did good to art, religion, and the profession, and he hoped they would support them.

"The resolution was carried unanimously, with the exception of Mr. Brinsley, and signed by the Chairman on behalf of the meeting."

After reading the above, and taking it in connection with other expressions of public opinion, we are not surprised to find Lord Dudley's confidence rudely shaken. Victory by a *coup de main* being impossible, the noble Earl is now trying what strategy can do. Defeat awaits him even at that game, we fully believe, and Lord Dudley may add another to the list of titled authors, by writing another "Retreat of the Ten Thousand." At present, however, we have to do with his change of tactics.

In a second letter to the *Worcester Journal*, Lord Dudley, has made a complete change of front; and, we readily admit, has performed the operation with much cleverness. His original proposal had primarily to do with the Festival; and the work of Cathedral restoration was only used as a means to an end. In other words, Lord Dudley attacked the Festival, through the needs of the Cathedral. From this position he has withdrawn; and now, we see him anxious, first of all, on account of the Cathedral, while willing to allow the Festival question to stand over. After bemoaning the position of the Dean and Chapter [a position for which they have to thank Lord Dudley alone] the noble writer goes on to say:—"As I hold that the restoration of the Cathedral is the first consideration" [a very recent holding, this] "I venture to make the following proposition, which I hope may be accepted as a solution of the difficulty. * * * Let the county and city make themselves responsible, through a committee, for the sum of £5,000 each, during the next three years, to which I would add a third £5,000 without any other condition than this: *That if this arrangement is not carried out, the opposition to the acceptance of the present offer to the Dean and Chapter shall not be pressed.*" [The italics are ours.] "I am induced to make this proposal for several reasons: first, because I desire to

carry out this great work (one to which we have all put our hands, and from which we cannot in conscience recede from any secondary consideration), with the full assent and co-operation of the county and city, and not in opposition to it" [sic]; "and secondly, because I hope that the general feeling of the whole diocese will be that no such use shall ever be made of the beautifully restored Cathedral, as in times bygone, when once they" [who?] "see the work complete, so that it" [what?] "may be one of harmony and not of discord." Let us see to what all this amounts.

In the first place it is an attempt to make the supporters of the Festivals pay £10,000 for their continuance. Put down £10,000, says Lord Dudley, and the music meetings may go on till public opinion abolished them; fail to put down the money, and the Dean and Chapter may accept my bribe on the original conditions. As we said just now, this is a clever move. It tests the sincerity of those who have loudly declared their devotion to the Festival, while the effect of its success would be to restore the Cathedral. The question now is—What will Sir John Pakington and his supporters do? On the one hand, they may accept the challenge, with its conditions—and hazard the existence of the Festivals; on the other, they may repudiate Lord Dudley altogether, and ask by what right he attempts to fine them £10,000. For ourselves we should prefer the latter course. We would answer Lord Dudley:—The Festivals shall go on as heretofore, because we have no right to stake their existence on the chance of our raising £10,000. As regards the Cathedral, we believe the Dean and Chapter would prefer that it should remain unfinished rather than owe anything to extorted means. At all events, we reject the dilemma you propose, and will retain both the Festivals and our own liberty of action.

OCCASIONAL NOTES.

KING LOUIS of Bavaria has been the cause of much laughter, if not of wit, among the critics of that music to which he is devotedly attached. He is described as one of those juvenile heroes of chivalry found in sentimental German stories, and depicted in drawings which children delight to colour. There may be a somewhat lackadaisical element in the Monarch who rejoices in the traditions of office while abhorring its restraints, and who regards Court ceremonial from an operatic point of view. Yet, with all this, King Louis has lately shown an inclination to play a serious part in affairs of State. His romantic temperament might have made him an enthusiast of altar and sacristy, as well as of lyric drama; but happily, his friend, Herr Richard Wagner, is politician as well as composer, and the King has no liking for priests.

THE Emperor of Russia has conferred on the Marquise de Caux, better known as Adelina Patti, the Order of Merit, and appointed her first singer at Court. The decoration is set with diamonds and surmounted with the Imperial Crown. This is doubtless a very great honour—but, after all, the greatest honour an artist receives comes from the popular voice. There is a theory which maintains that the standard of excellence in art depends on the judgment of the "fit and few." There is another which maintains that all great art is popular; the greatest art being popular from age to age. Whichever of these theories be accepted (we accept neither) Madame de Caux might please an Emperor, and yet not be great. She has obtained the plaudits of thousands; and the Emperor Alexander II. merely confirms the verdict of the popular voice.

THE following paragraph on change ringing, is from a sporting contemporary:—

"A short touch of Bob, Stedman, and grand-sire doubles (three 'hundreds' of each), containing 1080 changes, was rung upon the bells of Hallaton Church, Leicestershire, on the 12th inst. The 'hundreds' by the Bob system were—(1) with singles, 2d, the observation; (2)

with singles, 3d, the observation; (3) with bobs, 5th, observation. Those on Stedman's principle consisted of—(1) crumbo; (2) commencing from rounds with a slow six; (3) commencing with a quick six; the singles being made in the two latter hundreds in four fives, so as not to interfere with the bells doing the 'slow work.' The hundreds in the grandstyle method were—(1) singles on 2d-3d; singles on 3d-4th; (3) singles on 2d-4th; in each case the 5th being the observation. The above was conducted with thirty-three 'calls,' by No. 3, the ringers being J. Exton, treble, C. Hinrich 2, B. Eaton 3, R. Grocock 4, J. Freer, tenor."

The uninitiated public, we imagine, will be puzzled to understand much of this.

A CORRESPONDENT who signs "A. M. M." is mistaken altogether about no record having been given in one of the principal morning journals, of the first performance of Verdi's *Don Carlos* at the Royal Italian Opera. We happen to have in our possession a copy of the paper he names, and transcribe, for "A. M. M.'s" instruction, the article which appeared on Wednesday, June 5, 18—:

"Last night Mr. Gye fulfilled one of the most important promises of his prospectus by producing an Italian adaptation of Verdi's last grand opera, *Don Carlos*, with the splendour and completeness to which the frequenters of his theatre have been accustomed since Meyerbeer's *Huguenots* was brought out in 1848. The French *Don Carlos* is in five acts, the third of which includes a grand ballet. In the Italian version we have only four acts, the first being omitted altogether; and this, together with the excision of the ballet and some curtailments of less significance, reduces the opera to the more reasonable proportions to which English audiences are habituated. Beyond stating that the principal characters in *Don Carlos* were represented by Mdles. Lucca, Fricci, and Ackermann, M. Petit, Signors Naudin, Graziani, and Bagagliolo (a new bass with a magnificent voice), and that the performance was received from beginning to end with every mark of favour, by a house crowded in every part, we reserve comment. *Don Carlos* is to be played a second and third time on Thursday and Saturday."

The opera was produced on Tuesday, June 4.

WE have received the subjoined protest (rather late) from one who signs himself "An amateur visitor to the last Handel Festival and intended visitor to the next":—

"We may not be musical, but that is no excuse for walking about during the *Messiah* at the Crystal Palace. It is hard, perhaps, in the artistic interest of the many, to curtail the conversational propensities of the few; but the few have a couple of rows among the audience at their mercy. During the *entr'acte* ladies must have ices brought to them. Now as a waiter cannot 'be everywhere at once,' if he attends the tables in the *entr'acte* he must wait upon his seated customers while the performance goes on. Now, a waiter with an *obbligato* of one spoon, a glass, a shilling, and a small earthenware plate can materially interfere with the enjoyment at a certain distance of one of Mr. Sims Reeves's recitations, or even go so far to neutralize the effect of the 'Hallelujah' on those in his immediate neighbourhood. Talking is the rule at the Opera, silence the exception, but nuisance as it is there, it is doubled at an oratorio, or a Monday Popular Concert. If ever the time 'to be silent' was clearly marked off from the 'time to speak,' surely it would be during the performance of such works as the *Messiah* and *Israel*."

Here is something for Mr. Bowley, General Manger of the Crystal Palace, to reflect on between this and the summer of 1871.

THE dinners given in connection with the charitable funds too often cost more than the entire amount of the subscriptions and donations received during the year. That at least was the statement, sometime since, of a subscriber to one of them, although its principal manager professed to be not dissatisfied with the outlay, on the ground that the dinner was a splendid advertisement. No doubt a pleasant annual holiday is thus secured, but it is questionable whether subscribers intend their money to be spent in encouraging a number of gentlemen to make funny speeches at a feast. People will be chary of subscribing to a fund which can only be said to advance "professional interests" so far as it enables a few excellent people (with twenty pensioners somewhere in the back-ground), to meet once a year and celebrate each other's praise. The "advertisement" may be gratifying to personal vanity, but does not assist much in carrying out the true design of a charity.

WHEN shall we learn to dissociate "effect" and "noise"? The one is supposed to include the other of necessity, and hence the liberties taken by conductors and singers with music which does not recognize the connection. Some of those liberties are serious, a case in point being furnished by the performance of Bach's *Passions-Musik* in Exeter Hall. Everybody who knows the work at all knows and loves the beautiful and elaborate chorale, "Oh, man, thy heavy sin lament," which so quietly and affectingly ends the first part. This was omitted in the performance. Why? We can only suppose because it is so quiet. It was necessary to close the first part with a sensation, and the double chorus, "Have lightnings and thunders" did the work. In all this Mr. Barnby, to whom be every honour for his spirited labours in the cause of art, only acted up (or down) to the accepted rules of concert-giving. But we have hopes of him that he will grow out of this bondage, and show the noise-loving public that noise is not of necessity effect.

ACCORDING to a paragraph in the *Post* (which journal, as our readers know, lives, and moves, and has its being in the *haut ton*), the "fountain of honour," has resolved upon splashing Mr. Brinley Richards and a Mr. Clarke with the dignity of Knighthood!—the one because he wrote "God bless the Prince of Wales," the other, because he conferred some analogous blessing on the community. We hope nobody will receive this information with irreverence. Are not baronetcies given to mayors because they happen to be mayors when a bridge is opened; and are not knighthoods conferred on city grocers, whose duty it may be to wait on Royalty in a gilded coach, instead of waiting on Royalty's subjects behind a counter? Why, then, should not similar honours be tendered to Messrs. Richards and Clarke, whose claims are just as good as the claims of mayors and grocers! Instead of wondering at the offer, let us wonder how the offer will be received. Of course both gentlemen, being artists, will decline to be put on a level with the people who are usually made knights. Imagine Sir Brinley Richards, as junior, compelled to give the *pas* to Sir Gobble Hard, Alderman and Ex-Sheriff, who years ago congratulated Majesty on the birth of Royal Highness.

THE BIRMINGHAM FESTIVAL.

The following extract from a report recently presented by the Orchestral Committee of this Festival, will be read with interest:—

"In reporting to the General Committee in 1867 that Mr. J. F. Barnett's cantata, *The Ancient Mariner*, had been accepted for performance at the Festival, the Orchestral Committee expressed the confident hope that the production of the work would enhance the reputation of the young composer, and reflect credit on the committee for affording him an opportunity of being heard at our Festival. How fully these anticipations have been realized will be appreciated by those who have watched the progress of musical events since the production of the work in 1867, and the Orchestral Committee, finding it in their power to apportion to another short secular cantata by the same composer a portion of one of the evenings, have undertaken the production of his new cantata, entitled *Paradise and the Peri*, the subject being taken from Moore's celebrated poem, and on the music of which Mr. Barnett has now been for many months engaged, and which will be very shortly in readiness for rehearsal."

"In consideration of the fact that the reputation of the Birmingham Musical Festival extends far beyond the shores of this country, and with a desire still further to extend that reputation and to excite elsewhere an increased interest in our proceedings, the Orchestral Committee have, as already intimated in their former report, considered it to be for the interests of the undertaking that if possible some work should be obtained for production at the Festival from the renowned German composer, Dr. Ferdinand Hiller, of Cologne. The subject was accordingly brought under Dr. Hiller's notice by the chairman, at a personal interview in the course of last summer, and was at once cordially entertained by him; and after some short further negotiations, Dr. Hiller undertook the composition of a secular cantata for performance at one of the evening concerts, at the same time pledging himself to visit this country in order to be present at the Festival, and to conduct the first performance of his music in person. Dr. Hiller (in obedience, as the committee understood, to a summons from the Grand Duke Michel of Russia) has spent the winter in St. Petersburg, but letters have recently been received from him announcing his return to Cologne and communicating certain particulars as to the progress of his work, which, though apparently somewhat retarded by his sojourn in the Russian capital, will, it is confidently expected by the committee, be placed in their hands in due time to ensure its efficient preparation and performance. The subject which has been selected for musical illustration by Dr. Hiller is from an Indian poem, and is entitled *Nala and Damayanti*."

CONCERTS VARIOUS.

At the last of the interesting series of concerts of chamber music, given by Messrs. Henry Holmes and Pezze, at St. James's Hall, Mr. Cipriani Potter's masterly trio, in B flat, was played by these artists and Mr. W. H. Holmes, our eminent English pianist, with genuine success. At the same concert Mr. W. H. Holmes played an *Andante* and *Allegro* for piano alone, which were unanimously re-demanded. Madame Raby-Barrett was the lady singer, and gave great satisfaction.

A *soirée* was held at the Architectural Rooms, Conduit Street, on Tuesday evening, in aid of the funds of "The Women's Club and Institute," Newman Street. The rooms were well filled, and the institute must have benefited in a pecuniary sense, as well as otherwise, by the number of persons made acquainted with its claims to support for the first time. Among the artists engaged were Miss Emily Spiller, Miss Palmer, and Mr. Temple, vocalists; Miss Stevenson, pianist; and Mr. Cheshire, harpist. The audience were marked in their applause to Miss Palmer for "Always alone," a ballad bearing the name of "Henriette," a composer who, no doubt, will be often heard. Miss Stevenson, who accompanied the vocal music, contributed also solo performances on the pianoforte, among which may be singled out for praise an *Etude* ("Nursery Tale"), by her teacher, the late Moscheles—played *con amore*. Some readings were introduced, including, among other things, "Neighbour Nelly," by Mr. Sydney Hodges, who also contributed a song in the style of Mr. John Parry, entitled, "Romeo and Juliet," which was very successful.

The third of Mr. and Mrs. Blagrove's concerts took place in St. George's Hall, on Thursday evening, and attracted, for reasons which will presently be seen, a large and appreciative audience. The programme was long and varied; moreover, it contained things seldom heard, as well as novelties not generally available. First came Beethoven's quartet in E flat, for strings and piano; a work familiar to and beloved by all amateurs of the great master's chamber music. It was admirably rendered by Mrs. R. Blagrove, Messrs. H. Blagrove, R. Blagrove, and Aylward. The second instrumental piece was Mr. R. Blagrove's fantasia for concertina on airs from *Orphée aux Enfers*, in which the composer once again showed complete mastery over all the resources of his popular instrument. *Vieuxtemps' Fantasy Caprice* for violin afforded Mr. Henry Blagrove an opportunity of displaying his well-known skill as a violinist; and Mrs. R. Blagrove was heard to no less advantage in Thalberg's transcription from *Mosé*, the difficulties of which she surmounted with admirable ease. Herr Silas's *Andante Religioso* (MS.) was played by Mr. R. Blagrove on the baritone concertina with remarkable skill and effect. This, by-the-by, constituted one of the distinguishing features of the concert; and it is to be hoped that a second performance will take place before the series closes. Spohr's *Andante* and *Rondo* from the characteristic duet, and the concert-giver's own duet on airs from *Faust* were also attractive, if only for the excellent style in which they were performed by Mr. and Mrs. Blagrove. The vocalists were Miss Robertine Henderson, Miss Watts, Madame Talbot-Cherer, Mr. Carter, and Mr. Winn, each of whom sang one or more favourite songs with acceptance. Dr. Austin Pearce acted as accompanist with all needful skill. The next concert takes place on the 25th inst.

A CONCERT, in aid of the relief fund of the Lodge 566 of the United Ancient Order of Druids, was given at the Vestry-hall, Chelsea. The vocalists were—Miss Berrie, Mrs. J. B. Rolfe, Miss Nellie Woodward, Miss Lynda Palmer, Miss A. A. Steadman, Messrs. E. G. Alfred, George Sherborne, E. Christie, J. M. Johnson, and Hawkins. Instrumentalists—solo violin, Miss H. Camille Dunbar; pianoforte, E. A. Todd, Mdlle. Amy Weddle, the Misses Blore, and Miss Jones. Miss Dunbar performed the opening solo, "Air Varié de Bellini" on the violin with a dash and brilliancy quite astonishing in so young a lady. "The Lover and the Bird" was warbled excellently by Miss Berrie, and the same remark applies to her "Il Bacio." Mr. G. Alford won great applause, and all his songs were enthusiastically encored. A vocal duet, "Flow on, thou shining River," by Mrs. J. B. Rolfe and Miss Woodward, was warmly appreciated. Special notice is due to a young artist, Miss Amy Weddle, a pianist of high merit. We doubt whether any of the cognoscenti of Chelsea who heard her on Monday, for the first time, were fully prepared for the rich treat which awaited them. Miss Amy Weddle's first piece was "Irish Diamonds," by Willie Pape, and on her recall, she played the "Monogram Caprice," by the same distinguished composer. Mr. G. Christie might make a good *comique* if possessed of more confidence; Mr. George Sherborne fairly brought down the house in the "Death of Nelson." Mrs. J. B. Rolfe, has a splendid voice, with a thorough knowledge of how to use it. Her song, "Ducking's Row," was loudly applauded, and rapturously re-demanded. The duet, "Look from the Lattice," was prettily sung by Miss Linda Palmer and Miss Amelia Steadman. Taking it as a whole, the concert was a decided success.

PROVINCIAL.

BRIGHTON.—The following is from a correspondent:

"The members of the Musical Union of this town gave their second subscription concert in the Dome Concert-room on Friday week, Handel's *Dettingen Te Deum*, and Weber's Mass in G, forming the programme. Miss Marion Severn, Mr. Hunt, and Mr. Briggs were the solo vocalists in the *Te Deum*, and Miss Arabella Smyth soprano soloist in the Mass. Messrs. Stern, Gates, and Wells were respectively leader, pianist, and harmoniumist."

NORTHFLEET (KENT).—A correspondent writes as follows:

"A concert, in which the performers were chiefly amateurs, was given at the new schoolroom, in aid of the building fund. The room was filled by the élite of the neighbourhood. A novel feature was the singing, by four clergymen (the Revs. T. Griffith, Sorbie, Shepherd, and F. Southgate, vicar), of certain glee. The honours were shared by the Misses Ferrari, and Captain and Mrs. Thomas. The young ladies sang charmingly; more especially a duet by Mrs. Glover, for which they received a unanimous encore. The pecuniary results are, we hope and believe, satisfactory."

CORK.—We extract the following notice of a concert given by the Christ Church Choral Union from the *Cork Examiner*:

"The second concert of the season was given by this association in the Protestant Hall. The first part was devoted exclusively to selections from the works of Handel, Mendelssohn, and Sullivan. The second consisted of miscellaneous vocal and instrumental music, opening with the pretty little ballad, 'Tell me, Mary, how to woo thee,' by Mr. Henry Baker, who executed it with great taste. The chorus gave two part-songs, Macfarren's 'Spring,' and 'Has sorrow thy young days shaded,' arranged by Balf, in which they succeeded very well. 'Dream of Home,' an English adaptation of 'Il Bacio,' by Miss Creag, elicited loud applause, and a flattering encore, which she replied to with 'Maggie's secret.' A charming duet, 'Let us wander,' was excellently rendered by Miss Evanson and Mr. Baker. Mr. C. H. Sykes gave the fine old song, 'Over the Rolling Sea.' The two principal features of the evening's entertainment were the performances of Miss Bella McCarty and Mr. George Sippi, the former on the piano and the latter on the violin. Miss McCarty appears daily to improve, and her execution last evening of a most difficult piece, Weber's 'Polonaise,' was really marvellous. In compliance with an encore she played 'Tarantala,' a work of Thalberg's, with the same skill. An excellent treat was afforded by Mr. Sippi's solo on the violin. He selected an 'Air Varié,' by De Beriot. His performance was highly appreciated by the audience."

WORCESTER.—The following appeared in last Saturday's *Worcester Journal*:

"The fourth concert in connection with the choir of St. Clement's Church was given on Monday evening. The programme comprising selections from the *Hymn of Praise*, *Elijah*, and *St. Paul*. Miss Newth, Miss Davis, Mr. Power, Mr. Millichap, and Mr. Stoyle kindly gave their assistance, and Miss Doward occupied the post of accompanist. Mrs. Fowler sang 'Angels, ever bright and fair,' and 'O rest in the Lord,' with much taste and feeling. The following were encored:—Mr. Stoyle in 'Wave from wave' (Handel), 'As pants the hart' (Spohr); Miss Biens and choir, the double quartet, 'For He shall give His angels'; and the air, recitatives, and chorus, 'Open the heaven' (Mendelssohn), Miss Hallam. The other portions most prominently worth notice were Mr. Millichap's excellent singing of 'He counteth all your sorrows,' 'Holy, holy' (Spohr); Mr. Gummery and choir, the chorale, 'To Thee, O God,' the recitative, 'And they stoned Him,' being very expressively delivered by Mr. Gummery; and the concluding chorus, 'How lovely are the messengers.' As a whole, the concert was a decided advance on all former ones, and reflected much credit on all who took part in it."

DERBY.—The following is condensed from the *Derby Advertiser and Journal* of April 1st:

"The inauguration of the prize organ, Paris Exhibition, erected by Messrs. Bevington & Sons, of London, in the Volunteer Drill Hall, Derby, took place on Tuesday evening, when the interest attached to a recital by such an eminent organist as Mr. W. T. Best, of St. George's Hall, Liverpool, drew a very large audience. The programme was purely classical. Mr. Best was assisted by the Derby Choral Union, under Mr. W. W. Woodward. Of Mr. Best's masterly performance criticism is superfluous. His manipulation of Bach's *Rondo* (E major) and *Fugue* (G minor), a work so difficult as to place it beyond the reach of any but the *Best* (!) players, was a marvel. But the gem was his rendering of the pedal subject in the *Fugue*, in which he brought out the trombone stop: anything finer than this we have never heard on the instrument. The last piece of the first part was one of Guilmant's

solo, interpreted by Mr. Best with true artistic sympathy. The second part was opened by Mr. Best playing a *Pastorale* and fugue, composed by himself, which, being unanimously encored, gained the audience an additional treat in an *entr'acte* from Schubert's *Rosamunde*, which we understand the Derby Philharmonic Society have been practising for some time past for their next concert; so that Mr. Best unconsciously stole an honour from our society by giving it for the first time in Derby. The air, with variations, in G minor, Beethoven, again showed Mr. Best's wonderful mastery of the organ. The last solo, *Marche Religieuse*, was given with all the ability required. The Choral Union sang 'Then round about the starry throne,' 'Fixed in His everlasting seat,' and 'O Hills, O Vales.' 'God save the Queen' which Mr. Best accompanied with full organ, was the concluding piece. We congratulate all whose efforts have gained for the town so valuable an instrument, upon the success of their inaugural concert, under Mr. Best's ordeal. The committee and Mr. Woodward deserve the thanks of their townsmen for their spirited enterprise. With such an instrument and the two musical societies, there is promise that Derby will very soon regain that position in the musical world she occupied in former years, but which, through apathy, she lost. A musical correspondent, on whose judgment we can implicitly rely, writes as follows:—'It is a great pity there is not more space between the organ and the roof; as a natural consequence at times the tone of the instrument suffers most materially, and gives the impression of being noisy and harsh. The Great Organ would certainly have been much benefited by an additional 8 feet open diapason: it seems to want this foundation stop to counterbalance the great number of "mixtures" on this row of keys. The Swell Organ is particularly fine, and some of the solo stops on this organ, and also in the *Choir Organ*, are of a delicious quality. From some cause connected with the acoustic properties of the hall, parts of the Pedal Organ have had to receive an additional weight of wind, conveyed from a separate sound-board. The Swell Organ and the Pedal Organ we consider the most effective parts of the instrument.'"

LIVERPOOL.—We condense (unwillingly) an interesting article from the *Liverpool Daily Courier* (April 6), upon a recent performance of *Israel in Egypt*, by the Philharmonic Society:—

"At the Philharmonic Society's fifth subscription concert last night, Handel's *Israel in Egypt* was performed for the first time in its entirety in Liverpool since the opening of the Philharmonic Hall. The performance, on the whole highly satisfactory, was remarkable for the introduction of Macfarren's extra orchestration, and Mendelssohn's organ *obbligato*. We were disappointed to find the interpolation of certain airs which break the connection between those eight inimitable choruses which describe the plagues of Egypt and the deliverance of the Israelites. That Handel himself had to submit to such interpolations is true, but in the present day it is considered desirable to give the works of great masters in the form in which they conceived them. The choruses were sung with almost invariable efficiency, the 'Hailstone Chorus' received a hearty and well-deserved encore. The liberality of the audience in the matter of applause at various important stages of the work, being remarkable for its cordiality, was a pleasing deviation from the general frigidity of the Philharmonic audience. The solo music was entrusted to Mdlle. Carola, soprano; Madame Patey, alto; Mr. Perren, tenor; and Mssrs. Winn and Patey, bass. The band was in excellent order, and Mr. Hirst's organ accompaniments in the best taste. Mr. Benedict, to whom we are indebted for a performance of Handel's *chef d'œuvre*, discharged his onerous duties with rare ability."

Recognition of Genius.

England has had some great composers, though this country never produced a Mozart or a Beethoven, and did not produce but only nourished Handel; but that is something: for there is an element in his grandest music which it could have derived only from genius fed on the best of beef. It is *extractum cornis* idealized; but still *extractum cornis*; sublimated, etherealized *extractum cornis bovinæ*. England has had some great composers? Yea, marry, and hath. For, look you, there are, saith the *Post*, to be created:—

"NEW MUSICAL KNIGHTS.—There is a rumour that two popular composers of music are to have the honour of knighthood—viz., Mr. Brinley Richards, the composer of the well-known and popular song, 'God Bless the Prince of Wales,' and Mr. J. P. Clarke, a military composer, for his new national chant, 'Hail to the Duke.'"

"Hail to the Duke" may not perhaps be quite comparable to the "Hailstone Chorus," nor "God Bless the Prince of Wales" to the "Hallelujah." That loyal anthem and that loyal chant are, however, compositions which have their merit, and happy man be the dole of Mr. Richards and Mr. Clarke that it is merit such as to have won the honour of knighthood. Of course Sterndale Bennett will be offered a Peccary.

Punch.

WAIFS

Madame Arabella Goddard has gone to Boulogne-sur-Mer.

Herr Strakosch left London for Paris on Thursday.

The Richings opera troupe have done well in New Orleans.

Mr. Massy has left the Lyrique and gone to the Rue Pelletier.

A vacancy at midsummer in the choir of Exeter Cathedral is announced. The emoluments average £80 per annum.

Sig. Biscaccianti is about to try a season of Italian opera management in Boston. Adelaide Phillips is one of the company. The rest are Joel and Levi's wrecks.

P. S. Gilmore has not purchased a residence on the Hudson. He is busily engaged, at his residence in Boston, writing a book on the National Peace Jubilee.

The Countess Delawarr has bequeathed the sum of £666 in the Three per Cents, for the choir and organist of Withyham, Sussex, a living in the gift of the Earl.

Mr. Vernon Rigby has been engaged for the Birmingham Festival, to sing the principal tenor part in Ferdinand Hiller's Eastern Cantata, and Mr. John F. Barnett's *Paradise and the Peri*.

General Sheridan tells us that the Santee Indians chant psalms around their camp-fires, and often substitute, at their scalp and other dances, one of Watts' hymns for the ordinary Indian songs.

A Minstrel troupe organized in Indianapolis last Monday, played Tuesday night, "busted" Wednesday morning, and Thursday afternoon the leader went to sawing wood at four shillings a cord.

Frou-Frou, translated and adapted by Fred. Williams, has been produced at the Boston Museum. Another version of *Frou-Frou* is in rehearsal at the St. James's Theatre; principal part by Mdlle. Beatrice.

Messrs. Debenham, Storr, and Sons, of the Great Metropolitan Auction Mart in Covent Garden, announce by circular that Mr. Puttick, auctioneer, late of No. 47, Leicester Square, has joined their firm as partner.

Il Trovatore and the *Gazetta dei Teatri* speak in most glowing terms of Miss Elize Traford, an English vocalist at Saluzza. They state that in the opera of *Falsi Monetary* the young *prima donna* was loudly applauded and recalled three times. She sang also the *cavatina* from *Rigoletto* with most excellent effect.

Miss Augusta Thomson has returned to Mr. J. Russell and his Covent Garden Company. This time she will sing *second*, but first. She is now *prima donna assoluta* of Offenbach opera in England, and will at Manchester in Easter week appear as Boulotte in the *Barbe-Blue*, and a few weeks after lead the company back to London, to fulfil an engagement at a West-end theatre.

An admirable performance of Rossini's *Stabat Mater* took place on last Sunday evening at the Clarendon Square Chapel, Camden Town, under the direction of Mr. Joseph Barnett. Miss Banks, Miss Palmer, and Messrs. Vernon Rigby and Lewis Thomas were the principals, and there was an efficient choir. Mr. John Francis Barnett presided at the organ. The Rev. Mr. Pennington was the officiating clergyman.

The Welsh churches have begun to sing the choral service in the Welsh language. The effect is something like this:—

Li gwmpff ff mw gil dst
Winnt piul trnwys dwmpf
Stxpl srglw mppegt wrtnm
Fwsl mgwip brgy hptl.

The people of St. Lewis, not to be behind those active fellows in Chicago, are determined to have a new and magnificent opera-house, which, singular to state, is to be erected by the Missouri Life Insurance Company. What music has to do with life insurance, we really don't know; but we suppose that the lyric drama in some occult way promotes longevity, in spite of Shakspere's line:—

"That strain again;—it had a dying fall."

A guinea a stall is gradually becoming the regular price for any performance in London a little out of the common, and while people are willing to have the price of their amusements raised about 200 per cent, theatrical speculators and managers will of course take advantage of their easy disposition. We do not say that Mdlme. Schneider is over-dear at a guinea, but the practice of fixing this price for stalls ought not to be extended much further. Otherwise, the patrons of that part of the house will be obliged for self-defence to offer a partial revival of the celebrated O.P. performances for the approval of managers.

If any proof were wanted of the cosmopolitan character of New York, we could point to the fact that we can command the resources of five different operas at one and the same time. No other city in the world offers such facilities. Paris, London and Vienna can only occasionally claim the riches of two operas, while we have had five—English, Italian, German, French, and Russian. If we add to this the Ethiopian, which is still flourishing in all its splendour, we can justly say that in opera, as in everything else, we beat all other nations. This is of course very gratifying, and must add considerably to the equanimity of our musical temper.—*New York Weekly Review*.

Herr Oberthür has returned to London after an extended tour in Germany. Among the various towns he has visited were Meiningen (where he played, at the Herzogliches Hoftheater, his concertina for harp and orchestra, and other compositions), Nordhausen, Altenburg, Magdeburg, Dresden (where he enjoyed the co-operation of Mdlle. Marie Krebs, who played with him his harp and piano duet on airs from *Oberon*), Passau, Nürnberg, and Ratisbon. At the concert at Ratisbon the Princess of Tour and Taxis was present. Herr Oberthür's concertina for harp and orchestra, and a fantasia by Parish Alvars, afforded such satisfaction to that distinguished personage that she requested to hear something else, when Herr Oberthür gave his "Cascade." At Saarbrücken he again played the concertina (with pianoforte accompaniment, there being no orchestra), the *Souvenir de Londres*, "Meditations," "Cascade," and a brilliant fantasia on *I Capuletti e I Montecchi*, by Parish Alvars.

The *Philadelphia Enquirer* writing about the Parepa-Rosa's performance of Weber's *Oberon*, says:—

"The production of the opera was in the highest degree creditable. We have rarely seen any first representation accompanied by so few drawbacks, and when the scenic effects are considered, it was wonderful how smoothly everything proceeded. Madame Parepa appeared more graceful and becoming in her oriental costume than we have seen her in any other character. Her singing of the sublime air in the third act was more than a triumph—it was one of her grandest efforts. The orchestral accompaniments were powerful and impressive. Mrs. Seguin as Fatima made a most pleasing impression in 'A lonely Arab Maid,' and a still greater in 'Araby, dear Araby.' Mr. Castle, as Sir Huon, deserved great credit. Miss Warden, as Puck, made a good impression; she has a contralto voice of considerable power. Mr. De Solla looked too terrestrial for a fairy. The air in act third he sang, however, with much effect. The choruses were generally good. Mr. Lawrence received the first encore in the opening air to Act 4. We could not help thinking how finely this gentleman's voice would sound in *Don Giovanni*. The orchestra contributed largely to the success. The overture richly deserved the encore it received. Both *Oberon* and *Marriage of Figaro* owe much of their success here to the excellence of the orchestra, and the watchfulness of the conductor. The skill and energy with which Mr. Carl Rosa assumes the duties of a director have been generally commented upon. In the various operas he has led in this city we have yet to see a blunder in the instrumental department—a record as rare as it is honourable to him. We cannot better express our sense of his services than by repeating a compliment we have already heard paid him:—Nothing could reconcile us to the loss of Mr. Rosa as a soloist, except the appropriateness of his position in the director's chair."

The Paris correspondent of the *Graphic* wrote as follows last week:—

"As regards musical fêtes, we have had a commemorative festival of the late Berlioz. Before speaking of it, let me recommend you to read the amusing memoirs of this imperfect musician, who might have been, if the Fates had so permitted him, a first-class writer. This French Wagner, who little liked the Berlioz of Germany, had united in him the exalted sentiments of young Werther and the biting irony of Candide. You will be above all interested in the history of his passion for Henrietta Smithson, your celebrated tragic actress, who in an unlucky moment consented to marry him, and thus exposed herself, an involuntary victim, to all the storms of a conjugal life which the passionate jealousy of her husband rendered more than once terribly bitter. But to return to the festival, which has not been a complete success. Little but the compositions of Berlioz himself was executed, and this erudite music is not universally liked among us. Faure and Mdlle. Miolan-Carvalho sang without sufficient confidence, and without producing the slightest effect, the duet from, *L'enfant du Christ*. The famous septett from the *Troyens*, formerly so applauded at the Théâtre Lyrique, also fell flat, and the *finale* of *Romeo and Juliet*, although very fine, did not awake the audience from the torpor into which they seemed to have fallen. The only pieces of Berlioz which succeeded were the March from *Pélérinage d'Harold en Italie*, the overture to the *Carnaval Romain*, the grand scene from the *Damnation de Faust*, and among others the solo of Mephistopheles, which Faure executed in a most masterly manner. Mdlle. Guemard gained much applause in the air from Gluck's *Alceste*, 'Divinités du Styx,' and the *finale* to the second act of the *Vestale* (Spontini) with much approbation, although Mdlle. Nilsson (doubtless fatigued, as on the eve she had obtained a great success in *Robert le Diable*) did not give to her part the necessary set off. In fine, could the

shade of Berlioz have been present at this fête in his honour, it would have been astonished and somewhat indignant at a homage which left so much to be desired."

MISS LOUISA PYNE has announced her intention to retire from public life, and arrangements have been made for four farewell oratorio performances, under the direction of the National Choral Society. The first performance of the series will be the *Messiah*, on Tuesday, the 12th (Passion Week), at St. James's Hall.

MUSIC RECEIVED FOR REVIEW.

CHAPPELL & CO.—"Ireland," Grand Fantasia by Brinley Richards. NOVELLO, EWER, & CO.—"The Organist's Quarterly Journal," for April. WEEKES & CO.—"The Silver Moth," song by Kate L. Ward; "Go, lovely Rose," song by Mrs. John Holman Andrews.

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